From Kobad and Style to the Locution of Culture

By Shomit Sirohi

I. Homi K. Bhaba and Gayatri Spivak, with Frantz Fanon – how

to re-read Marx’s Capital

And so a theory of literary production, as production in the works of Naipaul, Faulkner, even my own novels Sirohi then produces the view that diasporas, communities, local Plachimeda struggles, even tribal protests in cheapest villages with the syntax of plural points in my novels

which are about the point in Cuba, Havana being different from Moscow, and that as distinct from New York or Princeton then means that it converts the logic of capital to in fact cultural economics in Derrida’s sense which means the centrality of culturalism to ways of life which again means diasporas.

II. How to think beyond capital, and towards cultural formalism

In fact then living in Russia, is different from living in New York, or even Baltimore, or finally southern Kerala – all of this then is how to locute what Bhabha calls the location of culture – better than to follow the radical Kobad Ghandy who is a Maoist,

something instead like that process of philosophy in fact called Kobad and Style – done though in this style of lived cultural formalisms locuting what is in fact a veritie – that the process of labour is outside the process of capital and hits its inside as a strike or even peasant protest which means that capital is only in fact a city-countryside

contradiction which in fact is how it feels in Delhi and Wisconsin in fact – when it should be according to the point in Hyderabad about the location of culture in how distinct the Irani Chai cafes are compared to Lifestyle in Begumpet and how in fact one should be concretely distinguishing between forms which are cultural and unique to

Hyderabad and forms which come from capital – even if it seems like World Bank and IMF and loans given to the development of the city – in fact its concrete universal is better than such attempts to change it to a more advanced capitalism – even in fact its lived experience like Hyderabad Blues the film is better at explaining locution – the way the Hyderabadi is

intellectual and follows film criticism in CIEFL as in the lilt of speaking about formalisms like cheap Hyderabad stories as more interesting than economics because that is explained to being a fixed policy afterall.